



# Electric & Eclectic

Wednesday February 26, 2020

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ORCHESTRA**

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Founding Music Director  
& Conductor

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# MUSIC DIRECTOR'S MESSAGE

Finding a snappy concert title was part of the fun in conceptualizing this evening's program, with its divergent styles and socio-philosophical references and its application of electricity in one way or another in every piece. O'Callaghan's work uses electricity for transforming orchestral sound, immersing it in electroacoustic spatiality. Schnittke's piece, aside from the amplification of prepared piano and harpsichord, at times seems to generate electricity through the intensity of the players' performances. Adams too, uses electricity for the keyboard samplers played by the percussionists, but the real buzz of his piece derives from the ingenious flow of energetic ideas emanating from the composer's vivid imagination.

The concert's overall eclecticism came about with my aiming to show how three pieces, so varied in their gestures and content, and from different decades, can still constitute a program of "today's music". O'Callaghan is eclectic in his use of contemporary compositional techniques, some of which are themselves linked to pop music arrangements. Adams' piece, originally created for dance, entertains and enthralls with its brilliant rhythms, melodies and orchestrations. But it is Schnittke's work more than any other that is the most strikingly eclectic. The piece is representative of polystylism and the use of quotations which Schnittke employed during the period in which he composed the work. Schnittke's own words from 1977 describe it best:

*"I dream of the Utopia of a united style, where fragments of 'U' (Unterhaltung) [entertaining] and 'E' (Ernst) [serious] are not used for comic effect but seriously represent multi-faceted musical reality. That's why I've decided to put together some fragments from my cartoon film music: a joyful children's chorus, a nostalgic atonal serenade, a piece of hundred-percent-guaranteed Corelli (Made in the USSR), and finally, my grandmother's favourite tango played by my great-grandmother on a harpsichord. I am sure all these themes go together very well, and I use them absolutely seriously".*

The pieces on tonight's concert provide me with lots to think about and enjoy and I hope they will do the same for you.



Alex Pauk, C.M.

Founding Music Director & Conductor

## ***Electric & Eclectic***

### **ESPRIT ORCHESTRA**

**ALEX PAUK**, Music Director and Conductor

**Wednesday February 26, 2019 | Koerner Hall**

#### **GUEST ARTISTS**

**Marie Bérard** – Violin

**Stephen Sitarski** – Violin

**Stephen Clarke** – Harpsichord/Prepared Piano

**James O'Callaghan** – Electronics

**7:15pm**

**Pre-Concert Talk**, hosted by Alexina Louie  
**Concert**

#### **PROGRAM**

**James O'Callaghan**  
(Canada)

##### ***Not non-other* (2020)\***

for orchestra and octophonic electronics

- I.** *Convolution, disappearing (into)*
- II.** *Becoming, unbecoming*
- III.** *Boundary dilation*
- IV.** *Imitation (of self(-memory))*
- V.** *Exterior (to), interior (to)*
- VI.** *Other than, not other*
- VII.** *Not non-other*

#### **INTERMISSION**

**Alfred Schnittke**  
(Russia)

##### ***Concerto Grosso No. 1* (1977)**

for 2 solo violins, harpsichord, prepared piano and string orchestra

- I.** *Preludio*
- II.** *Toccata*
- III.** *Recitativo*
- IV.** *Cadenza*
- V.** *Rondo*
- VI.** *Postludio*

#### **INTERMISSION**

**John Adams**  
(U.S.A.)

##### ***Son of Chamber Symphony* (2007)**

for orchestra

- I.**
- II.**
- III.**

\*World Premiere commissioned by Esprit with generous support from  
**The Michael and Sonja Koerner Charitable Foundation**



# ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

## VIOLIN I

Stephen Sitarski, *concertmaster\**  
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Corey Gemmell\*  
CHAIR SPONSORED BY  
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Sandra Baron  
Anne Armstrong  
Joanna Zabrowarna  
Lyssa Pelton  
Renee London

## VIOLIN II

Bethany Bergman, *concertmaster\**  
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Erica Beston  
Laurel Mascarenhas  
Jennifer Burford

## VIOLA

Carolyn Blackwell\*  
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Rhyll Peel  
Nick Papadakis  
Tony Rapoport

## CELLO

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OF JOHN SUTHERLAND

Marianne Pack  
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Doug Stewart\*, *piccolo*  
Maria Pelletier

**OBOE**

Clare Scholtz\*

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**CLARINET**

Colleen Cook\*

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Richard Thomson, *bass clarinet*

**BASSOON**

Jerry Robinson\*

William Cannaway, *contrabassoon*

**HORN**

Christine Passmore\*

Diane Doig

**TRUMPET**

Brendan Cassin\*

Anita McAlister  
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**PIANO**

Stephen Clarke\*, *harpsichord, celeste*

**HARP**

Erica Goodman

*\*Denotes Principal Player*

# ALEX PAUK

## Founding Music Director and Conductor

Alex Pauk was inducted into the Order of Canada on September 23<sup>rd</sup>, 2015. Pauk revitalized orchestral life for composers across Canada by founding Esprit Orchestra in 1983 and devoting the organization to new music. Through building and sustaining Esprit's high calibre performances, commissioning program, innovative programming (70% Canadian), recordings, outreach projects, national and international tours, and multimedia ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor, he attains excellent performances on stage and in recordings. Pauk's commissioning of Canadian composers of all ages and stylistic trends is central to his work. Pauk was recipient of the 2007 Canada Council for the Arts Molson Prize, awarded to those who contribute to the cultural and intellectual heritage of Canada. Pauk's commitment to the community through Esprit has also garnered SOCAN and Chalmers Awards, as well as three Lieutenant Governor's Arts Awards. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and programming.

In addition to his work as a conductor, Alex Pauk has a prolific career as a composer, having written music for every kind of performing ensemble. Pauk has composed for and conducted more than sixty works for organizations such as the Société de musique contemporaine du Québec, CBC Vancouver Orchestra, New Music Concerts, Vancouver New Music Society, the Toronto Symphony Orchestra, and Esprit Orchestra.

Pauk graduated from the University of Toronto Faculty of Music in 1971. He currently resides in Toronto with his wife, Alexina Louie, who is his vital partner in the development of Esprit Orchestra.

# STEPHEN SITARSKI

Violin Soloist

Concertmaster in O'Callaghan and Adams

Stephen SitarSKI enjoys an incredibly varied career as a violinist and conductor, and has built an excellent reputation nationally in performances of Baroque music through to jazz and modern. He is also a recognized conductor, adjudicator, music administrator, and teacher. In the contemporary classical music realm, he has been on three tours of the United States with Art of Time Ensemble, the last being February 2018 with singer, songwriter, and guitarist Steven Page. He is also a regular member of Toronto New Music Concerts, Arraymusic, and Soundstreams, the last of which included a tour in May 2012 of Taiwan and China, performing works by Tan Dun and R. Murray Schafer.

As a soloist, Mr. SitarSKI frequently appears with many concertos in the standard repertoire as well as concertos written especially for him by Canadian composers such as Kelly-Marie Murphy and Glenn Buhr. In April 2019, he will perform Prokofiev's *Violin Concerto No. 2* with the Hamilton Philharmonic Orchestra, where he also serves as Concertmaster. Mr. SitarSKI is also Concertmaster of Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony (KWS) for 15 seasons (1997 – 2012). In summer 2018, he served as Concertmaster for the orchestra performing the Mirvish Production of *The King and I*. Stephen has also been guest concertmaster across Canada and abroad.

He has also added conducting to his roster of duties, having conducted the Mississauga and Georgian Bay Symphonies. Routinely heard throughout Canada on disc and on live radio broadcasts, SitarSKI has also performed countless television and film scores. SitarSKI has always maintained a hand at mentoring and teaching; he will mark his 15th year on a faculty of the National Youth Orchestra of Canada. In recognition of this, he was previously awarded the Queen's Jubilee Medal, a nomination submitted by the NYOC. In previous years, Stephen taught at Wilfrid Laurier University, the Glenn Gould School of the Royal Conservatory of Music, and the Banff Centre for the Arts.

He is an advocate for the mental and physical health of musicians, and has given talks about the mental strain of a musician's life.



# MARIE BÉRARD

## Violin Soloist

Best known as the concertmaster of the Canadian Opera Company Orchestra, Marie Bérard is also a sought-after chamber musician, soloist, recording artist and teacher. She is a former member of the Toronto Symphony Orchestra and has performed with a variety of smaller ensembles such as Amici, ArrayMusic and New Music Concerts and is also a member of Trio Arkel as well as the ARC Ensemble which has toured in Europe, China and the United States and was twice nominated for a Grammy Award for their Sony recordings.

Highly regarded as an interpreter of contemporary music, Ms. Bérard has released a recording of a concerto by Henry Kucharzyk for violin and brass ensemble on the Opening Day label and can be heard on numerous CBC Records including the Meditation from Thais on with the COC orchestra.

Ms. Bérard is a regular performer at numerous chamber music festivals, notably the Domaine Forget International Festival, Ottawa's Music & Beyond Festival, The Blair Atholl festival in Scotland, Strings Music Festival in Colorado and the Mainly Mozart festival in San Diego.

Marie was the featured soloist in Gubaidulina's *Offertorium* and *Figures hâtives* by John Rea as well as Schnittke's *Concerto Grosso No. 1* with the Esprit Orchestra.

Ms. Bérard is a member of the faculty of the Glenn Gould School, the Taylor Academy as well as the music faculty of the University of Toronto.

She plays a 1767 Pietro Landolfi violin.

# BETHANY BERGMAN

## Concertmaster in performance of Schnittke

Bethany loves to play a variety of styles from Baroque to Contemporary and alternative music. On Baroque violin, she has performed and recorded with the Aradia Ensemble, and as guest with Tafelmusik. For film, television, and radio, she has recorded and performed with popular musicians including Kanye West, Barbara Streisand, Earth, Wind, and Fire, The Canadian Tenors, Andy Stochansky, Patrick Watson, Belle and Sebastian, and Sarah Slean, as well as making the Polaris Prize winning *He Poos Clouds* CD with Indie artist and composer Owen Pallett/Final Fantasy. Bethany has worked in theatre collaborations, with Theatre Rusticle in *Peter and the Wolf*, Summerworks in *L'Histoire du Soldat*, and at the Tarragon Theatre playing the violin as part of Judith Thompson's *Body and Soul*.

She has participated in many festivals including the National Repertory Orchestra, Norfolk Chamber Music Festival, Schleswig Holstein Music Festival, Prussia Cove and the Tafelmusik Baroque Seminar. She continues to play with the Colorado Music Festival orchestra in Boulder, Colorado.

After earning a Bachelor's degree in Violin Performance and English Literature from Indiana University, Bloomington, with Franco Gulli and Nelli Shkolnikova, Bethany went on to study and work in Munich and Berlin. In Germany, she was the recipient of stipends from both the Munich Orchestra Akademie and the Deutsches Symphonie Orchester. While living in Germany, she performed with the Bavarian Radio Symphony, Munich Chamber Orchestra, and Deutsches Symphonie Orchester, Berlin, toured with numerous chamber orchestras and as a chamber musician, and in a one year position with the Gewandhaus Orchester in Leipzig.

She moved to Toronto to study with Lorand Fenyves at the RCM and the University of Toronto, earning an Artist Diploma and Master's Degree in Violin Performance, deciding that Toronto felt like home from the first weeks as a student.

One of five violinist siblings, Bethany began violin with her sister Helene in East Meadow, Long Island at the age of 6. Bethany lives in Seaton Village, Toronto with her trumpet-playing-cyclist husband, 2 daughters, 2 cats, Watson, and Crick, and their dog Luna.

# STEPHEN CLARKE

Harpsichord/Prepared Piano Soloist

Pianist Stephen Clarke has performed in festivals in Europe, Canada, the U.S.A., South America and China, including the Donaueschinger Musiktage and the Berliner Festwochen. He has appeared as soloist with the Los Angeles Philharmonic New Music Group, the Toronto Symphony Orchestra, the Orchestra of the S.E.M. Ensemble, New Music Concerts, and the Merce Cunningham Dance Company.

In 2009, he and percussionist Ryan Scott were soloists in Unsuk Chin's Doppelkonzert with Esprit Orchestra. In 2011, Clarke played at the Museo Casa Scelsi in Rome at the invitation of the Fondazione Scelsi. He has commissioned and premiered works by Canadian and international composers. Stephen performs regularly with Arraymusic, Esprit Orchestra and New Music Concerts, and is collaborative pianist for the saxophone studio at the University of Toronto.

His solo recordings include first recordings of works by Giacinto Scelsi and Horatiu Radulescu (Mode Records), Udo Kasemets (hatHut), and Marc Sabat (World Edition). He is currently preparing for *Mode*, the complete piano works of Irish composer Gerald Barry.

**JAMES O'CALLAGHAN**  
*Not non-other* (2020)

*Composer's Note:*

We can speak about 'the orchestra' as though it is one *thing*. It is also quite evidently *many things*.

As soon as we ask what it is, we are confronted with its parts: when we

look we may see a bassoon, or a viola, or a trombone, but none of these things are 'the orchestra' and indeed each are composed of many parts themselves. Without them, however, the orchestra does not exist. Under certain conditions when they are brought together, it is nonetheless simple for us to say that there is an orchestra. In 1971, the revolutionary Fairlight CMI sampling synthesizer included a recording of a single chord from Stravinsky's *The Firebird* labeled ORCH5, eventually commonly referred to as the 'Orchestra Hit'. It was then possible to press a single key on a keyboard and hear 'an orchestra'.

*Not non-other* takes the Orchestra Hit as its primary material, and in the introductory measures of the piece rapidly records and plays back a live performance of this chord, recording the recording until the

sound becomes increasingly coloured by the resonance of the space in which it is heard, refining into fewer and fewer frequencies until eventually, it becomes silence: a process famously the subject of Mary and Alvin Lucier's 1969 sound art work *I am sitting in a room*. In *Not non-other*, the orchestra is amplified by a single microphone in an improbable effort to capture 'one thing' and is diffused throughout the hall with eight loudspeakers; the sound leaving itself and becoming the space it inhabits. As the work develops, the amplified orchestra transforms into other improbable things, and in an imitation of itself, references samples of the Orchestra Hit as they appear in Bobby Brown's *Every Little Step* (1989), Kate Bush's *The Dreaming* (1982), Yes's *Owner of a Lonely Heart* (1983), and The Art of Noise's *Instruments of Darkness (Prodigy Remix)* (1992).

The same problematic of a thing being a self-referencing collection of parts could be said of the self, as the 7<sup>th</sup>-century Buddhist philosopher Chandrakirti described: "It is like a cart, which is not other than its parts, not non-other, and does not possess them." When we construct our identities we draw on memories of our past selves like



recordings, and repeat those fragments in ever evolving combinations. Over time, those memories, and our selves, disappear and are absorbed into the space they inhabit. As I was writing this piece my father died. He was my first contact with philosophy and we often discussed notions of self, identity, and especially death. Those ideas took on a new preciousness to me through the confluence of grappling with them both personally and artistically. This piece is dedicated to his memory.

*Not non-other* was commissioned by Esprit Orchestra with financial support from The Michael and Sonja Koerner Charitable Foundation.

## **ALFRED SCHNITTKE**

### ***Concerto Grosso No. 1* (1977)**

The *Concerto Grosso No. 1* was the first of six concerti grossi by Soviet composer Alfred Schnittke. It was written in 1976–1977 at the request of Gidon Kremer and Tatiana Grindenko who were also the violin soloists at its premiere in 1977, together with Yuri Smirnov on keyboard instruments and the Leningrad Chamber Orchestra. It is one of the best-known of Schnittke's compositions and marked his break-through in the West.

The work is scored for two solo violins, a string chamber orchestra, a harpsichord and a prepared piano. The piano is prepared by inserted coins between the strings in its upper register as well as being electrically amplified creating a 'church bell' sound.

Schnittke builds his *Concerto Grosso No. 1* on the baroque idea of intensive dialogue between the orchestra and soloists. The instrumentation, featuring two solo violins against a relatively small string section and harpsichord, compares well to the baroque concerto grossos of Corelli and others. The piece is representative of polystylism and the use of quotations which Schnittke employed during the period in which this piece was written. Schnittke's desire is first and foremost to combine apparently irreconcilable idioms, in his case 'popular' (or 'banal') styles like tangos with serious styles like atonal music and quasi-baroque music.

There are numerous references to Schnittke's film music in the piece (Schnittke wrote music to more than 60 films). For instance, the monogram 'B-A-C-H' comes from his music for an animated film called *The Glass Harmonica*.

### *I. Preludio*

The first movement, marked *Andante*, starts with a nursery rhyme-type melody on prepared piano. The main theme is introduced by the two solo violins, calling to each other with intervals of minor seconds. Then the violas slither down their strings to a bottom pedal, and the second idea begins. A violin solo explores a melody in the bottom of its register followed by the second solo violin. The nursery rhyme melody is then reintroduced in the harpsichord. After a climax in *tutti* strings, the movement ends with the two solo violins in a variant of the main theme.

### *II. Toccata*

The second movement, marked *Allegro*, is a diabolical parody of Vivaldi. An intensive dialogue between soloists and orchestra builds tension up until the orchestra ends up on a tone cluster. The tone cluster is cut off and a waltz melody is introduced by solo violins and harpsichord. The waltz melody is based on all 12 notes in the scale starting with the B-A-C-H motif.

### *III. Recitativo*

After a short rest for breath, the orchestra begins the third movement, a funeral *Recitativo* marked *Lento*. Everything is tightly controlled until the

soloists begin to produce larger intervals and wild glissandi runs; an uncontrollable climax is reached and with feverish pitch the orchestra slowly creeps to their highest register until reaching a piercing shriek.

### *IV. Cadenza*

The two violin soloists follow up with a passionate *Cadenza* movement that works up to a point of frenzy. The sudden appearance of a Purcellian motif leads directly into the next movement.

### *V. Rondo*

The main theme of the fifth movement, marked *Agitato*, has a Vivaldian character while referring unmistakably to Johannes Brahms's *Hungarian Dance No. 5* and is exchanged between the two violin soloists in quasi-canonic fashion with agitated accompaniment from the orchestra. In the second episode, the harpsichord establishes a new theme in the form of a tango subsequently taken over by the orchestra. The movement culminates in a passage of pathos, after which the tempo changes to *Andante* and the nursery rhyme melody in the piano is once more heard.

### *VI. Postludio*

Without any pause, the *Postludio* is reached,

completing a full cycle as the soloists play their minor seconds theme from the first movement.

## JOHN ADAMS

### *Son of Chamber Symphony* (2007)

*Son of Chamber Symphony* was commissioned by Stanford University, Carnegie Hall, and the San Francisco Ballet, and dedicated to Ara Guzelimian. Its first performance was November 30, 2007, at Stanford, with Alan Pierson conducting Alarm Will Sound. The dance version, titled *Joyride* and choreographed by Mark Morris, was premiered April 23, 2008.

The piece shares similar acrobatic – even aerobic – character with its predecessor, the 1992 Chamber Symphony, itself a piece inspired by the eponymous Op. 9 of Arnold Schoenberg. Those who know Adams' clarinet concerto, *Gnarly Buttons*, might also detect the sweet and sour flavors of that piece lurking in the background of *Son of Chamber Symphony*.

Cast in three movements, the rhythmic edginess is in part due to the choreographic intent – the young, agile San Francisco Ballet dancers who would be

performing the piece were very much on Adams' mind during the composition. A bouncing pulse launches the first movement. Short, dry notes in low winds and strings mix with samples made of prepared piano sounds. The fabric intensifies until it gives way to a scrambled polyphony of high woodwinds and punctuating brass chords. A second movement uses a familiar Adams trope, a long winding, sinuous melody floating over a gentle train of "strummed" chords that may remind the listener of the opening of *Naive and Sentimental Music* or the final movement of *Gnarly Buttons*. But this movement goes awry, its calm regularity jolted into a passage of hiccupping trochees that interrupt the lyrical mood, almost as if making a parody of it.

The final movement is a trope on the "News" aria from *Nixon in China*. The bass instruments pump out a chugging figure of alternating major and minor thirds while the upper voices make a volley of chattering polyphonies in and outside of the pulse. The movement is a family member not only of the "News" aria, but also of a short string quartet, *Fellow Traveler*, written in honor of Peter Sellars' 50th birthday.

*Program Note courtesy of LA Philharmonic*

**JAMES O'CALLAGHAN**  
b. 1988

James O'Callaghan is a composer and sound artist based in Montréal praised for his "mastery of materials and musical form"

(*Electromania*, Radio France). His music has been described as "very personal... with its own colour anchored in the

unpredictable." (Goethe-Institut)

His work intersects acoustic and electroacoustic media, employing field recordings, amplified found objects, computer-assisted transcription of environmental sounds, and unique performance conditions.

His work spans chamber, orchestral, live electronic and acousmatic idioms, audio installations, and site-specific performances. It has been variously commissioned by the Groupe de Recherches Musicales (INA-GRM), the National Youth Orchestra of Canada, Quasar quatuor de saxophones, and Standing Wave, among others. An extended collaboration with Ensemble Paramirabo resulted in a portrait album entitled *Alone and unalone*, released on Ravello Records in 2019. His album *Espaces Tautologiques*, released by empreintes

DIGITALes, won a Prix Opus, and was listed by 5:4 as one of the "best albums of 2016".

His music has been the recipient of over thirty prizes and nominations, including the ISCM Young Composer Award (2017), the Salvatore Martirano Award (2016), the Robert Fleming Prize (2015), the Jan V. Matejcek Award in New Classical Music (2018), the Jeu de Temps / Times Play First Prize, and the SOCAN Foundation John Weinzwieg Grand Prize (2014). Significant nominations include those for the Gaudeamus Award (2016), Prix Métamorphoses (2018), and a JUNO Award for classical composition of the year (2014). Active as an arts organizer, he co-founded and co-directed the *Montréal Contemporary Music Lab*. Originally from Vancouver, he received a Master of Music degree from McGill University in 2014.

*Biography courtesy of composer.*

**ALFRED SCHNITTKE**  
1934 –1998

Noted, above all, for his hallmark "polystylistic" idiom, Schnittke has written in a wide range of genres and styles. His *Concerto Grosso No. 1* (1977) was one of the first works to bring his name to prominence. It was



popularized by Gidon Kremer, a tireless proponent of his music. Many of Schnittke's works have been inspired by Kremer and other prominent performers, including Yury Bashmet, Natalia Gutman, Gennady Rozhdestvensky and Mstislav Rostropovich. Schnittke first came to America in 1988 for the "Making Music Together" Festival in Boston and the American premiere of *Symphony No. 1* by the Boston Symphony Orchestra. He came again in 1991 when Carnegie Hall commissioned *Concerto Grosso No. 5* for the Cleveland Orchestra as part of its Centennial Festival, and again in 1994 for the world premiere of his *Symphony No. 7* by the New York Philharmonic and the American premiere of his *Symphony No. 6* by the National Symphony.

In 1985, Schnittke suffered the first of a series of serious strokes. Despite his physical frailty, however, Schnittke suffered no loss of creative imagination, individuality or productivity. Beginning in 1990, Schnittke resided in Hamburg, maintaining dual German-Russian citizenship. He died, after suffering another stroke, on August 3, 1998 in Hamburg.

*Biography courtesy of G. Shirmer.*

## JOHN ADAMS

b. 1947

Composer, conductor, and creative thinker, John Adams occupies a unique position in the world of American music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes.

Among Adams's works are several of the most performed contemporary classical pieces today: *Harmonielehre*, *Shaker Loops*, *Chamber Symphony*, *Doctor Atomic Symphony*, *Short Ride in a Fast Machine*, and his *Violin Concerto*. His stage works, in collaboration with director Peter Sellars, include *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, *A Flowering Tree*, and the Passion Oratorio *The Gospel According to the Other Mary*. Adams's most recent opera, *Girls of the Golden West*, set during the 1850s California Gold Rush, was premiered by the San Francisco Opera in 2017.

*Must the Devil Have All the Good Tunes?*, written for piano soloist Yuja Wang, the LA Phil, and Gustavo Dudamel, premiered in 2019 and continues to tour across Europe, Asia, and the U.S.A. Adams's new orchestral work /

*Still Dance*, written for Michael Tilson Thomas and the San Francisco Symphony, premiered in San Francisco in September 2019, and receives performances in Amsterdam, New York, and London in spring 2020.

In 2019, Adams received Holland's prestigious Erasmus Prize "for contributions to European culture," the only American composer ever chosen for this award. Adams has additionally received honorary doctorates from Harvard, Yale, Northwestern University, Cambridge University, and the Juilliard School. Since 2009, he has held the position of Creative

Chair with the Los Angeles Philharmonic. A provocative writer, he is author of the highly acclaimed autobiography *Hallelujah Junction* and is a contributor to the *New York Times Book Review*.

As a conductor of his own works and wide variety of repertoire, Adams has appeared with the Berliner Philharmoniker, Royal Concertgebouw Orchestra, London Symphony Orchestra, Wiener Symphoniker, Los Angeles Philharmonic, and the orchestras of Seattle, Cincinnati, Atlanta, and Toronto.

*Biography courtesy of Boosey & Hawkes.*

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Anonymous (3)

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This listing reflects our best efforts to publish current information as of February 4, 2020. Please contact the Esprit office with any amendments.

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## UPCOMING CONCERTS & EVENTS

# Taiko Returns

**Sunday March 22, 2020**

**8pm Concert | 7:15pm Pre-Concert Chat | Koerner Hall**

**Barbara Croall** *Mijidwewinan (Messages)*

**Christopher Goddard** *Piano Concerto*

**Eugene Astapov** *A Still Life*

**Maki Ishii** *Mono-Prism*

### Guest Artists

**Shannon Mercer**, soprano

**Nagata Shachu**, taiko drumming group

**Eugene Astapov**, conductor

**Christopher Goddard**, piano

**Barbara Croall**, Anishinaabekwe Performer



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